

# Plays Players



**SALT LAKE**—“100 Years of Mormonism” Moving-picture spectacle, tomorrow and Tuesday at 2:30 and 8:30 p. m. Donald Brian in the operetta “The Siren,” three nights, beginning Thursday, with matinee Saturday.

**COLONIAL**—William Kelly and stock company in “The Greyhound,” for one week, beginning tonight.

**ORPHEUM**—Advanced vaudeville. Performances every afternoon and evening.

**EMPEROR**—Vaudeville. Performance every afternoon and two performances at night.

ONE of the most interesting incidents in the moving picture business in Los Angeles occurred at the Hauser ranch, during the month of January, this year. The last big scenes for the five-reel film feature of “100 Years of Mormonism” were being enacted.

The entire Washington boulevard for half a mile, in the vicinity of the Hauser ranch, was a packed mass of autos, filled with tourists and pleasure seekers, intently watching a number of large “mob” and riot scenes which included mobs, “Mormons” and soldiers, to the extent of more than a thousand persons, which with the spectators made up several thousand at the old Hauser ranch.

The last scene represents the actual burning of the entire village street, which had taken a small army of carpenters several weeks to build, and which was set on fire by the mob in their riot with the “Mormons.” As the fire progresses, the action of the riot continues, and in the midst of this the “Mormon” women and children can be seen carrying articles of furniture and valuables out of reach of the fire, which rapidly spreads until the entire street is in flames, and the mob dispersed by the militia.

The effect was tremendous, and the onlookers seemed to lose the fact of its being simply a “picture act” and stood in awed silence until the last house had fallen in; then they sent up a cheer after cheer for the participants of such wonderfully realistic scenes.

The “Mormon” pictures will be exhibited at the Salt Lake theater next Monday and Tuesday at 2:30 and 8:30 o’clock p. m.

**B**EGINNING Thursday evening Donald Brian, the latest of Charles Frohman’s stars, will play a three-night and Saturday matinee engagement in the highly successful and charming operetta, “The Siren,” this is Mr. Brian’s first tour in this section of the country, but the theatergoing public know well who he is and the demand for seats for his engagement is probably the greatest of the season.

Ever since Brian danced his way to fame in the original “Merry Widow” production he has been steadily climbing high in his chosen field and two years ago was advanced to the ranks of stardom by the greatest of all producing managers, Charles Frohman. When we have seen “The Siren” it is said that we will readily understand Brian’s success. His nimble legs alone have not been the sole cause for writing his name in Edison current over the doors of theaters. He is a good singer and particularly an actor of excellent ability. All of these qualities have combined to make Brian possibly one of the greatest drawing cards to the field of musical entertainment.

“The Siren” is in three acts and possesses a greater degree of coherency than is ordinarily encountered in a greater comedy. The story concerns a young marquis in one of those mythical little kingdoms that the writers of the Viennese school delight in conjuring. The young nobleman is given to writing humorous verses and he gets in straits by penning things highly derogatory to the emperor. The police head him out to trap him and to fasten the crime upon the suspect; he is sorely in need of one essential quantity in the shape of a specimen of the marquis’ handwriting.

The most beautiful women of the court, and known to their locale as the sires, are enlisted to copy some written word from him. They fail, but a little country niece of the police chief happens along. The marquis falls a ready victim to her charms and she proves the real siren in the case. He dashes off a little love poem for her on a dance card and is thus betrayed. The girl accomplishes this trick in secret of what she is doing. Of course, it all comes out all right in the end.

The sires, a bevy of the court’s most beautiful women are enlisted to use their wiles in coaxing from him some written word. They fail, but a little country maid accomplishes the trick with ease, as the marquis loses his head and heart over her. The betrayal is an innocent one and all ends

happily, but not until many complications and humorous situations are developed. There are scenes in the little operetta that are really dramatic and the curtain on the second act falls upon a scene wherein there is but a single and weeping girl on the stage. This is unique in musical comedy.

Brian has a role that suits him and his peculiar grace and poise ideally. For his most intricate and wonderful dances he has in winsome and charming little Carroll McComas a partner highly worthy of the honor. The pair present a picture of buoyant and happy youth and this spirit attains all through the three elaborate acts. Other well known principals in the supporting cast are droll Will West, Ethel Cadman, an English prima donna with a golden voice; Harry Duff, Florence Morrison, John Mogan, Cass Sewell, Cyril Holdrich, Gene Cole, Victor Le Roy and Edith Burch. The famous array of sires and the chorus ensemble represent the very pick of Mr. Frohman’s leading musical organization in London and New York.

“The Siren” is replete with charming song, numbers and dances that fairly bewilder. The book of the piece is originally the work of Leo Stein and A. M. Willner. The American version has been made by Harry B. Smith. The music by Leo Fall is said to be the best brought to these shores in years.

**A** SMASHING big week of thrills opens at the Colonial tonight when William J. Kelly presents for the first time west of the Rockies the newest drama of underworld life from Paul Armstrong and Wilson Mizner, entitled “The Greyhound.”

You can call the Armstrong-Mizner story a drama or an out and out melodrama and be right either way.

To take the word of New York’s foremost reviewers, however, is to accept the story as one of the most compelling and original plays of its kind that has been produced along Broadway in many seasons. It is a typical Armstrong-Mizner plot and Salt Lakeers who remember “Alas Jimmy Valentine,” “The Deep Purple” and other productions along the same line will need little to recommend to them “The Greyhound.”

It has been said of Paul Armstrong that he can concentrate more thrills into four acts than any other author who ever staged a play in this country. To Wilson Mizner is ascribed the sarcastic, biting, and fascinating dialogue of the underworld characters

tonight’s performance, and William J. Kelly has stated that in every appointment the production will follow the original New York presentation which was staged by the authors themselves.

The story concerns the efforts of a master crook, Louis Fellman, to rid himself of a girl-wife who married him not knowing what his real life meant, and then to board the great trans-Atlantic liner, Mauretania, sailing from New York to England, and with his “mob” of crooks fleece two rich and prominent families among the first cabin passengers on the boat.

The first act takes place in a cheap San Francisco boarding house, where Fellman leaves his wife for dead after making a suicide pact with her and inducing the girl to drink poison. She is saved, however, by McSherry, the detective, who, though an old time gambler and card sharp, has turned square and is out to “get” Fellman, his ancient enemy.

Then the scene changes to the hurricane deck of the Mauretania, outward bound, with Fellman and his gang on board. At the head of Fellman’s workers is the woman known as Baronesa Von Hilda, a beauty in her blonde ways and stunningly groomed for every event. In reality the Baronesa is Deep Sea Kitty, an adventuress known to the police of two continents and taking her name from the crooked work she has done on the big liners.

The third act is in three scenes, the first being the promenade deck of the ship, the second the card room where a most dramatic game of poker takes place between the crooks, their victims and McSherry, and the last scene of the act is in the grand salon of the boat.

The fourth act is on the hurricane deck at midnight of the same day. Mr. Kelly will play McSherry, the cool, calculating detective who trails Fellman to his last stand and “gets” him. Marie Baker, the new character woman of the company will be seen as Deep Sea Kitty and if the part had

who thread their way through the story from the first to the final scene. The combination of these elements in the make-up of a play from the pens of Armstrong and Mizner gives the public as a general rule something mighty real in the way of thrills and in “The Greyhound” the two authors have eclipsed all previous efforts.

The play is to be the attraction at the Colonial this week, opening with



Carroll McComas



Donald Brian



Will West

The star and some of the principals in “The Siren,” at the Salt Lake theater, Thursday, Friday and Saturday.

been written for her, it could not have suited her more exactly. Every member of the company has a splendid opportunity, the roles in the play are so numerous and varied. The six scenes will be most realistically staged, and taken all in all, Mr. Kelly declares “The Greyhound” will be found one of the most absorbing plays of his season.

**A** NOTHER year has rolled around and once more is the Orpheum Road Show “in our midst.”

This annual event is always a red letter week in the annals of high class vaudeville and the promise of bigger, better and brighter than ever is held out by the management. For the first time so tubbing, gymnastic nor animal acts are included in the roster of top notch entertainers. Practically every act on the bill is a team, and in each case the man and woman present a turn that is the acme of excellence of its type.

Heading the bill come Bert Clark and Mabel Hamilton, England’s favorite musical comedy stars. Clark is a first class comedian endowed with an irrepressible whimsicality that is a hit. Mabel Hamilton is pretty and versatile. She sings and dances well and is an excellent foil for her partner’s comedy. They call their act “A Wayward Conceit” and the title is said to fit it like a glove.

Signor Travato is an eccentric violinist who gets real peevish if he does not “stop the show.” As he always accomplishes this enviable record, he is invariably sunny. In addition to being a splendid artist, he is endowed with mannerisms and a pair of big soulful eyes which he utilizes to the limit.

Hugh McCormack and Grace Wallace, prime favorites in their native Australia, offer a ventriloquist act that is out of the beaten path. They call their offering “The Theatrical Agent” from the fact that the scene is laid in an agency and the dummies seated

around on the benches are supposed to be actors and performers looking for work.

Oscar and Suzette come direct from

on broncho-busting at Cheyenne, the dynamite conspirators en route to prison, a suffragette demonstration and the world’s swimming record broken.

**W**HILE local playgoers are gloating over the palatable menu being served at the Empress this week, playgoers of Seattle, San Francisco, Los Angeles and San Diego are also gloating over the good things which are being served at the Sullivan & Considine Empress theaters in these cities—all of which will come to the local Empress within the next few weeks.

Among the good things which Manager Sutton has on his roster are James J. Corbett, who wrestled the heavyweight title from John L. Sullivan when the latter was at his zenith; “Circumstantial Evidence,” one of the big heart gripping dramatic plays, with Harry Burdick, the famous actor, and many of the big, low fields productions, which will include “Fun in a Cabaret” and “Fun on the Ocean.”

This week the Empress can well boast of the amount and class of entertainment. The headline attraction, in the form of “The Macy Model,” a \$10,000 production by John B. Hyuer, one of New York’s leading musical comedy producers.

The Empress bill this week affords a number of real thrills by the “Pleasant Troupe” of sensational acrobats and gymnasts.

Paints and petite, with a face and figure good to look upon, and with a line of mimicry and stories that place her as one of the big favorites of the present bill, Miss Gertrude Gohst is appearing on the Empress bill this week.

The real laugh extractors are two musical favorites, Miss Bonnie Gaylord and Bertie Harmon, who appear in an oddity called “On and Off,” showing a number of scenes which are of daily occurrence behind the scenes.

The three Loretas present an excellent number. Miss Gertrude Loretta is the artistic member of the trio, while the men create no end of amusement. Another interesting feature of the programme is the fast and furious manner in which Milt Arnesman relieves himself of a lot of stories and songs that are of the best. He is styled “The Singing Monologist.”

The bill opening Wednesday is a good one and will have for the topnotcher one of the big low fields musical comedies, with a laugh every minute, and the appearance of a new girl every second, called “Fun in a Cabaret.”

Charming Virginia Grant will be on the programme as a special added attraction. Others are Pauline Fletcher

and company, Devere and Lewis, Jacob’s dogs and Don Carney.

**M**ANAGER Montgomery of the Allen Curtis Follies company at the Garrick is out with two or three unusually interesting announcements for the week that has already opened at that theater with the musical organization playing its latest success “The Cherry Blossoms.”

Not only has the new management provided a play that offers a wealth of pretty girls, new songs and dances, new costumes and some of the cleverest comedy bits of the season locally, but two more special nights are to be given at the Garrick each week beginning the coming Tuesday evening.

The first of these will be known as athletic night. Tuesday evening after both the first and second performances the chorus girls of the company will all participate in boxing and wrestling matches, running races, potato races and a dozen other sports. The audience will judge the winners and from the present indications the event will furnish a big round of amusement.

Wednesday will be known as “red head” night at the Garrick, beginning this week and at both performances Wednesday evening every red headed

person who visits the theater will be admitted free.

The regular chorus girls will be held as usual on Friday night. For “The Cherry Blossoms” management has announced that Violet Fleming, Eva Bartella and Violet Manning will all have new roles.

Some of the songs in the new show include: “Get, But I’ll Miss You,” “My Little Star,” “The Pickin’,” “On the Mississippi,” and “Make Love While The Bright Shines.”

**J**OE WEBER, the producing manager of the new German-French musical farce, “Alma, Where’s Your Love?” which he will present in English at the Salt Lake theater soon, is the only actor-manager in this country who owns his own theater.

There are others who lease houses in engagements in a certain house, but Mr. Weber is the sole owner of his theater. It was at this house that he first made his successful production of “Alma,” and by sheer dint of his interpretation forced its acceptance at the New York public. The result was that the spicy musical farce ran a full season at Weber’s theater.

**A**LTHOUGH it was at first arranged by David Belasco that David Warfield should appear for this entire season in New York and duplicate with “The Return of Peter Grimm,” his latest characterization, the wonderful record he made in “The Music Master,” there has been a demand from theatergoers throughout the country to see Mr. Warfield in his latest portrayal.

Mr. Warfield has decided to present him in an extended tour from coast to coast. This city is among the first ones which Mr. Warfield will visit. The dates, February 23 and 24, at the Salt Lake theater, are being held for the appearance of the great actor, and the event will undoubtedly be the notable dramatic occurrence of the present season. Mr. Warfield has made in “Peter Grimm,” he will devote his entire season to the portrayal of that character, which is said to be of the same general, lovable nature as was his famous creation of “The Music Master.” Further details of this important engagement will be given later.

THE Rex theater will open its doors today for a three day engagement, with a programme that promises a rare treat for lovers of pictures. A dramatization of Conan Doyle’s Sherlock Holmes in “The Reigate Squires” will be the screen headline. It is produced in two parts and every scene is played on the exact spot about which the incident was written. “Mummy’s Child” is the title of a Power’s offering, which will be on view at the Rex. It is an Imp production, complete programme that should keep the audience in a mighty good humor. Miss Lorena Garden Harrison, dramatic soprano and concert soloist, will entertain every evening.

THE Broncho company, under title of “A Shadow of the Past,” presents a fine military and Indian drama in two reels at the Rex. A splendidly acted subject, showing a shadow was cast on the life of a young woman by the appearance of a former husband whom she believed dead, during the exciting moment of an attack by Indians whom he, a renegade, is leading. His better nature prevails and he protects his later meeting his death at the hands of the soldiers.

The “Punch” company shows the farce, “Tom, Dick and Harry.” Some thoroughly laughable nonsense sprang mostly from the ridiculous makeup and actions of three of the wildest sleuths ever. It is a first-class farce maker and programme lightener.

**The Quickest, Simplest Cough Cure**  
Easily and Cheaply Made at Home. Saves You \$5.  
This recipe makes a pint of cough syrup—enough to last a family a long time. You cannot buy as much as a good cough syrup for \$2.50.  
Simple as it is, it gives almost instant relief and usually stops the most obstinate cough in 24 hours. This is partly due to the fact that it is a powerful laxative, stimulates the appetite and has an excellent tonic effect. It is pleasant to take—children like it. It is an excellent remedy, too, for colds, coughs, sore lungs, asthma, throat troubles, etc.  
Mix one pint of granulated sugar with 1/2 pint of warm water and boil for 2 minutes. In a pint bottle (with a cork) add the following: 1/2 cup of white pine extract, 1/2 cup of white pine oil, 1/2 cup of white pine essence, 1/2 cup of white pine extract, 1/2 cup of white pine oil, 1/2 cup of white pine essence. Shake well. Take a teaspoonful every two or three hours.  
This is one of the oldest and best known remedial agents for the throat and lungs. It is the most reliable concentrated compound of white pine extract and oil, and is a powerful laxative and a tonic. It is pleasant to take—children like it. It is an excellent remedy, too, for colds, coughs, sore lungs, asthma, throat troubles, etc.  
The prompt results from this recipe have endeared it to thousands of homes in the United States and Canada. It is a simple, safe, and effective remedy, which explains why the plan has been so widely adopted. It is a tonic, a laxative, and a cough remedy. It is pleasant to take—children like it. It is an excellent remedy, too, for colds, coughs, sore lungs, asthma, throat troubles, etc.  
A guarantee of absolute satisfaction, or money promptly refunded, goes with this recipe. Your druggist has this recipe. Write for it, if not, send to The Pines Co., Ft. Wayne, Ind.

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One of the Big Scenes in the Drama “The Greyhound” in which William J. Kelly appears at the Colonial this week.

STATE and BROADWAY